

W. A. Burke

Anthems for Mixed Voices

Barred

210 And the Glory of the Lord. Handel.....	12	549 H With All Your Hearts. From Elijah. Mendelssohn.....	10
411 As Panta the Hart. Spohr.....	13	352 In Humble Faith and Holy Love. Garrett.....	10
410 Ave Verum. Mozart.....	10	112 Incline Thine Ear to Me. Hummel.....	10
314 Be Not Afraid. From Elijah. 635 Behold the Lamb of God. From The Messiah. Handel.....	10	267 Judge Me, O God. Mendels- sohn.....	12
369 But the Lord is Mindful of His Own. Mendelssohn.....	10	105 Lead, Kindly Light. Buck.....	10
204 By Baby's Wave. Gounod.....	15	510 Lead Me Lord. Wesley.....	10
322 Cast Thy Burden on the Lord. From Elijah. Mendelssohn.....	10	606 Lift Thine Eyes (The Angel Trio from Elijah). Mendels- sohn.....	10
147 Cherubim Song. Tchaikovsky.....	15	342 Lift Up Your Heads, O Ye Gates. From The Messiah. Handel.....	16
4335 Christ Hark u Garden.....	12	106 Lift Up Your Heads. Hopkins.....	10
599 Christmas the Morn. Shelley.....	10	434 Like As the Hart Desires the Water-Brooks. Novello.....	10
645 Consider and Hear Me. Pfeuffer.....	12	160 Lord, For Thy Tender Mercies' Sake. Forani.....	10
339 Evening and Morning. Okeley.....	15	8 O Rest in the Lord. From Elijah. Mendelssohn.....	10
2,539 Festival Ye Dawn. Buck.....	20	403 O Saviour of the World. Goss.....	10
366 For Unto Us a Child is Born. From The Messiah. Handel (Christmas).....	12	68 O Taste and See How Gra- cious. Goss.....	10
162 Gloria. From Twelfth Mass. Mozart.....	15	340 O Thou That Tellest Good Things to Zion. Handel.....	15
367 Glory To God in the Highest. From The Messiah. Handel (Christmas).....	10	3,625 Praise Angelicus. Franck.....	10
326 God is a Spirit. Bennett.....	12	3,628 Praise Ye the Father. Gounod.....	16
135 Hallelujah Chorus. From The Messiah. Handel.....	12	3,629 Prayer of Thanksgiving. Kremsner.....	10
217 Hark Hark My Soul. Shelley.....	15	4,644 Prayer of Thanksgiving. Kremsner (Easter Arrange- ment).....	10
300 Hear My Prayer. Mendelssohn.....	30	532 Read Your Hearts. Ciockel.....	10
278 He Watching Over Israel. From Elijah. Mendelssohn.....	12	53 Rock of Ages. Buck.....	10
244 Heavens Are Telling. From The Creation. Haydn.....	15	328 Send Out Thy Light. Gounod.....	10
645 How Long Will Thou Forget Me. Pfeuffer.....	12	3,601 Sing, Alleluia Faith. Willan.....	15
226 How Lovely Are the Meas- ures. From St. Paul. Men- delssohn.....	10	253 Sweet is Thy Mercy. Barnby.....	10
138 I Waited for the Lord. Mendelssohn.....	12	245 Turn Thy Face From My Sins. Allwood.....	10
429 I Will Lift Up Mine Eyes. Whitfield.....	12	245 We Never Will Bow Down. From Judas Maccabaeus. Handel.....	15
		265 Wilderness. Goss.....	15
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"HEAR MY PRAYER."

Words by W. BARTHOLOMEW.

Felix Mendelssohn-Bartholdy.

Andante.

SOPRANO
SOLO.

ORGAN
or
PIANO.

Hear my

prayer, O God, in-cline Thine ear! Thy-self from my pe -

ti - tion do not hide; Hear my prayer, O God, in-cline Thine

ear! Thyself from my pe - ti - tion do not hide, Thyself from my pe -

cresc.

ti - tion do not hide! Take heed to me! Hear how in prayer I

cresc

mourn to Thee, Hear how in prayer — I mourn to Thee,

Hear how in prayer I mourn to Thee! Take heed to me, Take heed to

pp

me! With-out Thee all is dark, — I have no guide, — I have no

pp

guide, no guide; With - out Thee all is dark, I have no

pp *cresc.*

pp

This system contains the first two measures of the piece. The vocal line begins with a half note G4, followed by a quarter note F#4, and then a half note E4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

guide, I have no guide;— raise my prayer, O God, in-cline Thine

cresc. *f*

This system contains measures 3 and 4. The vocal line continues with a half note D4, followed by a quarter note C4, and then a half note B3. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand.

ear! Thy-self from my pe - ti - tion do not hide, Thy-self from my pe -

This system contains measures 5 and 6. The vocal line has a half note A3, followed by a quarter note G3, and then a half note F3. The piano accompaniment continues with a similar rhythmic pattern to the previous system.

ti - tion do not hide! Hear my prayer, O God, in-cline Thine

This system contains measures 7 and 8. The vocal line concludes with a half note E3, followed by a quarter note D3, and then a half note C3. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

ear!

CHORUS. The

Hear my prayer, O God, in - cline Thine ear!

Hear my prayer, O God, in - cline Thine ear!

Hear my prayer, O God, in - cline Thine ear!

Hear my prayer, O God, in - cline Thine ear!

Hear my prayer, O God, in - cline Thine ear!

Allegro moderato.

en - e - my shouteth, The god - less come fast!

The en - e - my shouteth, The

The en - e - my shouteth, The

The en - e - my shouteth, The

The en - e - my shouteth, The

Allegro moderato.

mf

In - iq - ui - ty, ha - tred, up - on me they cast!

god-less come fast! In - iq - ui - ty,

god-less come fast! In - iq - ui - ty,

god-less come fast! In - iq - ui - ty,

god-less come fast! In - iq - ui - ty,

god-less come fast! In - iq - ui - ty,

The wicked op - press me, Ah,

ha - tred, up - on me they cast! The wicked op - press me,

ha - tred, up - on me they cast! The wicked op - press me,

ha - tred, up - on me they cast! The wicked op - press me,

ha - tred, up - on me they cast! The wicked op - press me,

ha - tred, up - on me they cast! The wicked op - press me,

where shall i fly? Per-plex'd and be-wilder'd, O God, hear my

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a melodic phrase starting on a half note, followed by a series of eighth and sixteenth notes. The piano accompaniment is written on four staves: three treble staves and one bass staff. The first three treble staves contain sustained chords, while the bass staff provides a rhythmic foundation with eighth and sixteenth notes. The system concludes with a dynamic marking of *sf* (sforzando) on the vocal line.

cry, O God, hear my cry! O God, hear my
O God, hear my cry! O God, hear my
O God, hear my cry! my cry! O God,
O God, hear my cry! O God, hear my
O God, hear my cry! O God,

The second system of the musical score continues the vocal and piano parts. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a series of phrases, each beginning with a dynamic marking of *f* (forte) or *sf* (sforzando). The piano accompaniment is written on four staves: three treble staves and one bass staff. The first three treble staves contain sustained chords, while the bass staff provides a rhythmic foundation with eighth and sixteenth notes. The system concludes with a dynamic marking of *f* (forte) on the vocal line.

cry, Per-plex'd and be wil-der'd, O God, hear my cry! —
 cry, Per-plex'd and be wil-der'd, O God, hear my cry! —
 — hear my cry, Per-plex'd and be wil-der'd, O God, —
 cry, Per-plex'd and be wil-
 — hear my cry, Per-plex'd and be wil-der'd, O

O God, O God, hear my cry! The e-ne-my shouteth,
 O God, O God, hear my cry! The
 O God, hear my cry! The
 der'd, O God, hear my cry! The
 God, hear my cry, O God, hear my cry! The

The god-less come fast, Per-

e - ne-my shouteth, The god-less come fast,

e - ne-my shouteth, The god-less come fast,

e - ne-my shoufeth, The god-less come fast,

e - ne-my shouteth, The god-less come fast,

plex'd and be-wil-der'd, O God, hear my cry! O God, hear my

O God, hear my

O God, hear my

O God, hear my

O God, hear my

O God, hear my

cry! O God! — hear my cry! —
 cry! O God! — hear my cry! —
 cry! — Per-plex'd and be-wilder'd, O
 hear my cry! O God, — hear my cry! Per-plex'd and be-
 hear my cry! O God, — hear my cry! O

Per-plex'd and be-wilder'd, O God, hear my cry! O God, hear my
 Per-plex'd and be-wilder'd, O God, hear my cry! O God, hear my
 God, hear my cry, — O God O God, hear my
 wilder'd, O God, — hear, O God, hear my
 God, O God, — hear, O God, hear my

cry! O God, hear my cry! O

cry! O God, hear my cry! O

cry! O God, hear my cry! O

cry! O God, hear my cry! O

cry! O God, hear my cry! O

God hear my cry! O God hear my cry! O

God hear my cry! O God hear my cry! O

God hear my cry! O God hear my cry! O

God hear my cry! O God hear my cry! O

God hear my cry! O God hear my cry! O

God hear my cry! —

O God, hear my cry! —

O God, hear my cry! —

O God, hear my cry! —

O God, hear my cry! —

RECIT.

My heart is sore-ly pain'd with-in my breast, My soul with death-ly ter-

RECIT.

pp

-ror is oppress'd; Trem-bling and fearfulness up-on me fall, With hor-ror o-ver-

f Sostenuito.

whelm'd, Lord, hear me call, Lord, hear me call, With hor-ror o-ver-whelm'd,—

Lord, hear me call, With hor-ror o-ver-whelm'd,—

Lord, hear me call, With hor-ror

Lord, hear me call, With hor-ror o-ver-

Lord, hear me call, With hor-ror

Sostenuito.

Lord, — hear me call

Lord, hear me call

dim. o - ver - whelm'd, *pp* Lord, hear me call

dim. whelm'd, o - ver - whelm'd, *pp* Lord, hear me call

dim. o - ver - whelm'd, *pp* Lord, hear me call

SOLO.

Con un poco piu di moto.

O for the wings, for the wings of a dove! Far a-way, far a-

way - would I rove! O — for the wings, for the wings of a dove!

Far a-way, far a-way, far a-way, far a-way would I rovel In the

f *cresc.*

This system contains the first four measures of the piece. The vocal line begins with a melody in G major, marked *f* (forte) and *cresc.* (crescendo). The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

wil-derness build me a nest, And re-main there for ev-er at rest, In the

f

This system contains measures 5 through 8. The vocal line continues the melody, marked *f*. The piano accompaniment provides harmonic support with chords and a steady bass line.

wil-derness build me, build me a nest, And re-main there for ev-er at rest,

dim. *p*

This system contains measures 9 through 12. The vocal line is marked *dim.* (diminuendo) and *p* (piano). The piano accompaniment continues with chords and a bass line.

In the wil-der-ness build me a nest, And re-main there for ev-er at rest,

f *dim.* *p*

This system contains the final four measures (13-16) of the piece. The vocal line is marked *f*, *dim.*, and *p*. The piano accompaniment concludes with chords and a final bass line.

And re-main there for ev - er at rest, And remain there for ev -

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a melodic phrase marked with a 'y' (youth) and continues with a rest. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

- er at rest.

O for the wings, for the

O for the wings, for the wings of a

O for the wings, for the wings of a dove,

mf cresc.

The second system of the musical score. It continues the vocal and piano parts. The vocal line has a rest followed by the lyrics 'er at rest.' and then 'O for the wings, for the'. The piano accompaniment continues with harmonic support. The system concludes with the lyrics 'O for the wings, for the wings of a dove,' and a piano part marked 'mf cresc.' (mezzo-forte crescendo).

SOLO e TUTTI.

17

O for the wings, for the wings of a dove, the wings of a dove!

wings of a dove, a dove!

dove! for the wings, O for the wings of a dove!

O for the wings of a dove! Far a

Far a - way, far a - way would I rove, far a -

Far a - way, far a - way, far a - way, far a -

Far a - way, far a - way would I

way would I rove, far a - way,

way would I rove, a - way would I rove, far a - way!

way would I rove, a - way would I rove, far a - way! In the

rove, far a - way would I rove, far a - way!

far a - way, far a - way would I rove, far a - way!

In the wil - derness build me a nest, And remain there for

wil - derness build me a nest, And re - main there for ev - er at

In the wil - derness build me a nest, And re -

far a - way!

ev - er at rest, And re - main there for
 rest, re - main there for ev - er, for
 main there for ev - er at rest, And re - main there for ev - er, for
 In the wil - der - ness build me a rest, And re -

ev - er at rest, re - main — there for ev - er at rest, re - main —
 ev - er at rest, re - main — there for ev - er at rest, re - main —
 ev - er at rest, re - main — there for ev - er at rest, re - main —
 main there at rest, re - main — there for ev - er at rest, re - main —

SOLO.

Cresc.

— there for ev-er at rest. *p* O for the wings, for the *pp*

— therefor ev-er at rest, for ev-er at rest. *p* *pp*

— therefor ev-er at rest, for ev-er at rest. *p* *pp*

— therefor ev-er at rest, for ev-er at rest. *p* *pp*

— therefor ev-er at rest, for ev-er at rest. *p* *pp*

— therefor ev-er at rest, for ev-er at rest. *p* *pp*

wings of a dove! Far a-way, far a-way would I rove, O for the wings, for the *pp*

And re - main *pp*

And re - main *pp*

And re - main *pp*

And re - main *pp*

And re - main

cresc.

main there for ev - er at rest, In the wil - der - ness build me,
 O for the wings of a dove!
cresc.
 O for the wings, for the wings of a dove!
 wings of a dove!
 wings of a dove!

*dim.**p*

build me a nest, And re - main there for ev - er at rest; In the wil - der - ness
 In the wil - der - ness
 In the wil - der - ness
 In the wil - der - ness
 In the wil - der - ness

build me a nest, And re - main there for ev - er at rest, for

build me a nest, — And re - main there for

build me a nest, — And re - main there for

build me a nest, — And re - main there for

build me a nest, And re - main there for

cresc.

cresc.

cresc.

cresc.

cresc.

ev - er at rest, for ev - er at rest, for ev - er at rest;

ev - er at rest, for ev - er at rest, for ev - er at rest;

ev - er at rest, for ev - er at rest, for ev - er at rest;

ev - er at rest, for ev - er at rest, for ev - er at rest;

rest, for ev - er at rest;

f

dim.

pp

f

dim.

pp

f

pp

And re-main there for ev-er at rest, And re-main there for

And re - -

And re - -

And re - main

And re - main

ev - - er at rest.

main there at rest.

main there at rest.

there at rest.

there at rest.